

Auction Catalogue
(W. H. O'Reilly)

IMPORTANT ETCHINGS

BY EIGHT MODERN MASTERS

FROM THE PORTFOLIOS OF A
PROMINENT COLLECTION

To be sold

Thursday Evening, April 6th, 1933, at 8 o'clock

by the

PLAZA ART AUCTION GALLERIES, Inc.

(5.7089)

EIGHT MODERN MASTERS OF ETCHINGS

BONE , CAMERON , HADEN , MERYON , McBEY
PENNELL , WHISTLER , ZORN



SALE No. 1069

EXHIBITION FROM

SATURDAY, APRIL 1ST, 1933, UNTIL TIME OF SALE

Week Days from 9 A. M. to 6 P. M.

SUNDAY, APRIL 2ND, FROM 2 TO 5 P. M.

TO BE SOLD AT PUBLIC AUCTION

THURSDAY EVENING, APRIL 6TH, 1933

AT 8 O'CLOCK

EDWARD P. AND WILLIAM H. O'REILLY
AUCTIONEERS

THE ALEXANDER PRESS
114-116 WEST 27TH STREET
NEW YORK

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; THE PLAZA ART AUCTION GALLERIES, INC., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

6. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify THE PLAZA ART AUCTION GALLERIES, INC., of such loss.

7. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

8. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

9. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneer to enforce the contract made at this sale, without such resale, if he thinks fit.

10. Unless the sale is advertised and announced as absolute and unrestricted, owners reserve the right to bid.

11. All claims must be made within 10 days after sale.

12. Shipping, boxing or wrapping of purchases is a business in which the undersigned is in no wise engaged, and will not be performed by the undersigned for purchasers. The undersigned will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on their part for the acts and charges of the parties engaged for such service.

13. Records: The records of the Auctioneers and THE PLAZA ART AUCTION GALLERIES, INC., are in all cases to be considered final, and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

14. In lots where quantities are specified, articles are sold at so much each.

E. P. AND W. H. O'REILLY, Auctioneers

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Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY
BE OBTAINED FOR ONE DOLLAR

THURSDAY EVENING, APRIL 6th, 1933

At 8 o'clock

MUIRHEAD BONE

CELEBRATED CONTEMPORARY SCOTCH ETCHER

"His earliest etchings and drypoints date from 1898. Like several etchers who have distinguished themselves in after life by a style of marked originality he found out the technique for himself, or at least without a definite course of study under any teacher or in any school of engraving."—Campbell Dodgson.

BONE, MUIRHEAD

1. AN ARCHWAY, CHIOGGIA. *Drypoint.*

60 - *Dodgson App., No. 16. Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.*

BONE, MUIRHEAD

2. BREWHOUSES, SOUTHAMPTON. *Drypoint.*

50 - *Dodgson, No. 151. Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.*

BONE, MUIRHEAD

3. BUILDING. *Drypoint.*

3W - *Dodgson, No. 163. Fourth State. Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.*

BONE, MUIRHEAD

4. DEMOLITION OF ST. JAMES HALL—EXTERIOR. *Drypoint.*

150 - *Dodgson, No. 207. Trial proof "D," signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition. Edition limited to 2 proofs in this state.*

BONE, MUIRHEAD

5. DISTANT FERMO. *Drypoint.*

1W - *Dodgson App., No. 21. Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition. Edition limited to 15 impressions.*



[NUMBER 6]

BONE, MUIRHEAD

6. RAINY NIGHT IN ROME. *Drypoint.* *Bill* 425
500 - *Dodgson App., No. 43.* Proof signed in pencil . . . *Muirhead* *W.*
 - Bone. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

BONE, MUIRHEAD

7. JOSEPH CONRAD LISTENING TO MUSIC. *Drypoint.* *Ben* 50
W0 - *Dodgson App., No. 56.* Proof, signed in pencil . . . *Muirhead*
 - Bone. Fine impression, in perfect condition

BONE, MUIRHEAD

8. NEW STRAND. *Drypoint.* 50
70 - *Dodgson App., No. 19.* Proof, signed in pencil . . . *Muirhead*
 - Bone. Fine impression, in perfect condition.



[NUMBER 9]

BONE, MUIRHEAD

9. PICCADILLY CIRCUS, 1915. *Drypoint.*

500 - *Dodgson App., No. 9.* Proof, signed in pencil . . . Muirhead Bone. Fine rich impression, in perfect condition.

[SEE ILLUSTRATION]

BONE, MUIRHEAD

10. ST. JOHN'S WOOD. *Drypoint.*

50 - *Dodgson, No. 208.* Proof, signed in pencil . . . Muirhead Bone. Fine impressions, in perfect condition. Edition limited to 60 impressions.

BONE, MUIRHEAD

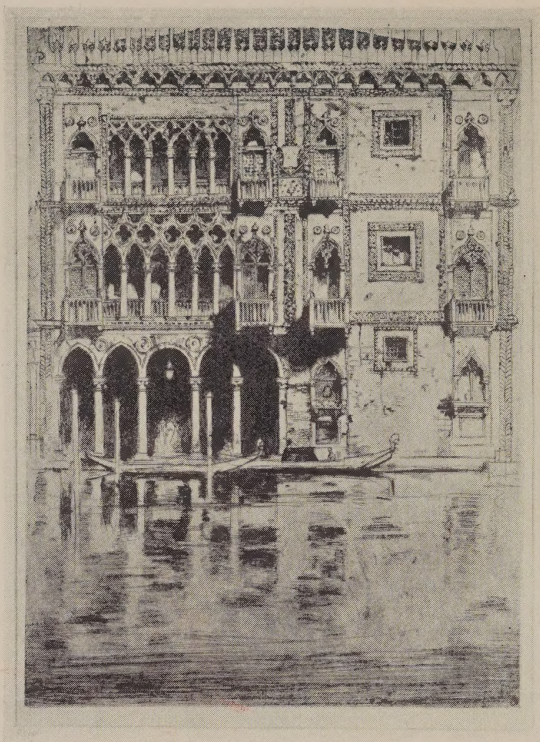
11. SOUTH COAST No. 2. *Drypoint.*

50 - *Dodgson App., No. 18.* Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.

BONE, MUIRHEAD

12. THE PROVOST'S BOAT HOUSE. *Drypoint.*

95 - *Dodgson App., No. 30.* Proof, signed in pencil . . . Muirhead Bone. Fine impression, in perfect condition.



[NUMBER 13]

SIR DAVID YOUNG CAMERON

CELEBRATED CONTEMPORARY ENGLISH ETCHER

"No living artist, whether etcher, painter or draughtsman interprets with like understanding and purpose, the character of Scottish hills and lochs and straths. Familiar with those rock-ribbed hills, detached in their mighty aloofness from the sorrows and perplexities of man, his spirit when nature-quicken'd 'in aspiration lifts him from the earth'."

—Frank Rinder.

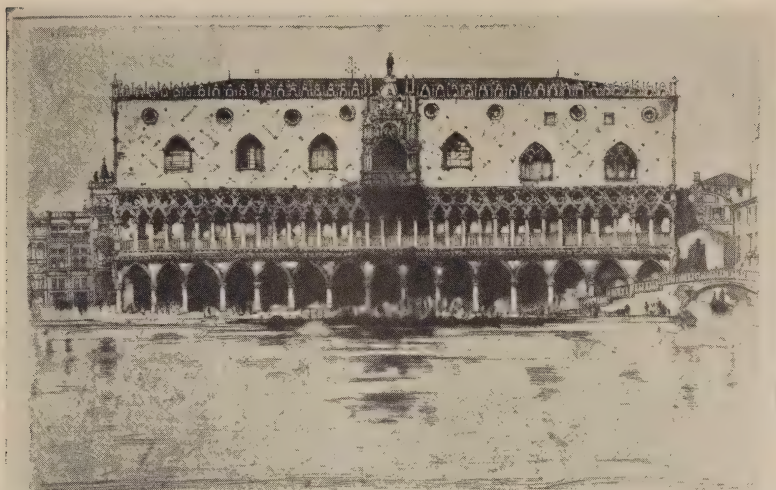
CAMERON, SIR DAVID YOUNG

13. CA D'ORO. Etching.

500. Rinder, No. 310. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

Ja
W.
471



[NUMBER 14]

CAMERON, SIR DAVID YOUNG

14. THE DUCAL PALACE, VENICE. *Etching.*

Rinder, No. 326. Proof, signed in pencil . . . D. Y. Cameron.

Fine impression, in perfect condition.

500 -

Bill

#

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

15. ARRAN. *Etching.*

Rinder, No. 43. Proof, signed in pencil . . . D. Y. Cameron.

Fine impression, in perfect condition.

No. 14 of the Clyde Set.

10 -

CAMERON, SIR DAVID YOUNG

16. AYR. *Etching.*

Rinder, No. 47. Proof, signed in pencil . . . D. Y. Cameron.

Fine impression, in perfect condition.

No. 18 of the Clyde Set.

50 -

CAMERON, SIR DAVID YOUNG

17. TWEEDSIDE. *Etching.*

Rinder, No. 70. Proof, signed in pencil . . . D. Y. Cameron.

Fine impression, in perfect condition.

W -

CAMERON, SIR DAVID YOUNG

18. HAARLEM. *Etching.*

90 - *Rinder, No. 170. Second State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

19. THE PALACE, STERLING CASTLE. *Etching.*

150 - *Rinder, No. 174. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

20. ST. MARK'S, VENICE. No. 1. *Etching.*

300 - *Rinder, No. 204. Second State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

21. GREENOCK. *Etching.*

40 - *Rinder, No. 42. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. No. 13 of the Clyde Set.*

CAMERON, SIR DAVID YOUNG

22. VENICE FROM THE LIDO. *Etching.*

400 - *Rinder, No. 220. Proof, signed in pencil . . . D. Y. Cameron. W. Fine impression, in perfect condition. No. 17 of the North Italian Set.*

CAMERON, SIR DAVID YOUNG

23. DIEPPE CASTLE. *Etching.*

Seal - *Rinder, No. 274. Second State. Proof, bearing slight traces of a pencil signature. Good impression, washed and with surface rubs.*

CAMERON, SIR DAVID YOUNG

24. COUR DES BONS ENFANTS, ROUEN. *Etching.*

100 - *Rinder, No. 277. Second State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

25. THE CRUCIFIX. *Etching.*

Y00 - *Rinder, No. 281. Third State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*



[NUMBER 26]

CAMERON, SIR DAVID YOUNG

26. ST. LAUMER, BLOIS. *Etching.*

500 - *Rinder, No. 351. First State of three. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

Bill 400 W.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

27. PONTE DEL TRINITA. *Etching and Drypoint.*

30 - *Rinder, No. 325. Fifth State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

35

CAMERON, SIR DAVID YOUNG

28. CHARTRES. *Etching and Drypoint.*

120 - *Rinder, No. 327. Fourth State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

29. NEW GATE. *Etching.*

30 - *Rinder, No. 300. Third State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.
No. 11 of the London Set.

CAMERON, SIR DAVID YOUNG

30. LOCHES. *Etching.*

250 - *Rinder, No. 328. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

31. CLOCK TOWER, AMBOISE. *Etching.*

10 - *Rinder, No. 352. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition. *Not Signed in pencil*

CAMERON, SIR DAVID YOUNG

32. HARFLEUR. *Etching and Drypoint.*

W50 - *Rinder, No. 356. Third State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition. *Ben*

CAMERON, SIR DAVID YOUNG

33. THE FORTH. *Etching and Drypoint.*

25 - *Rinder, No. 358. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

34. A NORMAN VILLAGE. *Etching.*

25 - *Rinder, No. 359. First State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

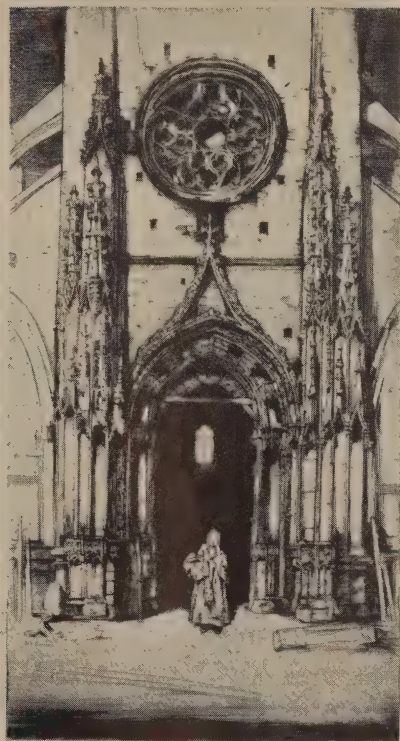
35. NORTH PORCH, HARFLEUR. *Etching and Drypoint.*

350 - *Rinder, No. 360. Trial proof, signed in pencil . . . D. Y.*
Cameron. Fine impression, in perfect condition. *Bill*

CAMERON, SIR DAVID YOUNG

36. SAINT GERMAIN L'AUXERROIS. *Etching and Drypoint.*

200 - *Rinder, No. 362. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.



[NUMBER 37]

CAMERON, SIR DAVID YOUNG

37. OLD ST. ETIENNE. *Etching and Drypoint.*

500. Rinder, No. 400. Fourth State. Proof, signed in pencil . . . Ben W.

D. Y. Cameron. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

38. JOHN KNOX'S HOUSE. *Etching and Drypoint.*

250 Rinder, No. 368. Second State. Proof, signed in pencil . . . Ben W.

D. Y. Cameron. Fine impression, in perfect condition.



[NUMBER 39]

CAMERON, SIR DAVID YOUNG

39. BEN LOMOND. *Drypoint.*

Rinder, No. 468. Proof, signed in pencil . . . D. Y. Cameron.

250 - Good impression, mounted and with surface rubs. Edition limited to 80 impressions.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

40. THE CANONGATE TOLBOOTH, EDINBURGH. *Etching and Drypoint.*

Rinder, No. 378. Third State. Proof, signed in pencil . . .

400 - *D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

41. ROBIN HOOD'S BAY. *Etching and Drypoint.*

Rinder, No. 384. Second State. Proof, signed in pencil . . .

300 - *D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 55 impressions.*

CAMERON, SIR DAVID YOUNG

42. MAR'S WORK, STIRLING. No. 2. *Etching and Drypoint.*

Rinder, No. 386. Second State. Proof, signed in pencil . . .

200 - *D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 25 impressions.*

CAMERON, SIR DAVID YOUNG

43. LA MAISON NOIRE, BRUGES. *Etching and Drypoint.*

180 - *Rinder, No. 389. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition.
No. 3 of the Belgian Set.

CAMERON, SIR DAVID YOUNG

44. THE MEUSE. *Etching and Drypoint.*

400 - *Rinder, No. 390. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition.
No. 4 of the Belgian Set.

CAMERON, SIR DAVID YOUNG

45. ROBERT LEE'S WORKSHOP. *Etching and Drypoint.*

200 - *Rinder, No. 375. Third State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

46. THE BELFRY OF BRUGES. *Etching and Drypoint.*

150 - *Rinder, No. 392. First State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.
No. 6 of the Belgian Set.

CAMERON, SIR DAVID YOUNG

47. DINANT. *Etching and Drypoint.*

200 - *Rinder, No. 395. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.
No. 9 of the Belgian Set.

CAMERON, SIR DAVID YOUNG

48. A VALLEY OF THE ARDENNES. *Etching and Drypoint.*

100 - *Rinder, No. 396. First State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.
No. 10 of the Belgian Set.

CAMERON, SIR DAVID YOUNG

49. GRAIGIEVAR. *Etching and Drypoint.*

250 - *Rinder, No. 402. Third State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

50. THE FISHER'S HUT. *Etching and Drypoint.*

90 - *Rinder, No. 411. Fourth State of Five. Proof, signed in*
pencil . . . D. Y. Cameron. Fine impression, in perfect
condition.



[NUMBER 51]

CAMERON, SIR DAVID YOUNG

51. WINCHESTER. *Etching.*

Brill

450 -

Rinder, No. 471. Proof, signed in pencil . . . D. Y. Cameron.

Fine impression, in perfect condition. Edition limited to 40 impressions in America.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

52. YVON, CHARTRES.. *Etching and Drypoint.*

35 -

Rinder, No. 425. Third State. Proof, signed in pencil . . .

D. Y. Cameron. Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

53. THE MOSQUE DOORWAY. *Drypoint.*

150 - *Rinder, No. 413. Third State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. Edition limited to 42 impressions.*

CAMERON, SIR DAVID YOUNG

54. LUNAN BAY. *Etching and Drypoint.*

40 - *Rinder, No. 429. Fourth State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

55. DRUMADOON. *Drypoint.*

35 - *Rinder, No. 430. Seventh State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition.*

CAMERON, SIR DAVID YOUNG

56. NITHSDALE. *Drypoint.*

100 - *Rinder, No. 435. Third State. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 50 impressions.*

CAMERON, SIR DAVID YOUNG

57. HELL'S HOLE—ON THE TAY. *Drypoint.*

290 - *Rinder, No. 437. Proof, signed in pencil . . . D. Y. Cameron. Very fine impression, in perfect condition. Edition limited to about 60 impressions.*

CAMERON, SIR DAVID YOUNG

58. THE ESK. *Drypoint.*

50 - *Rinder, No. 440. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 30 impressions.*

CAMERON, SIR DAVID YOUNG

59. INVERLOCHY CASTLE. ARGYLSHIRE. *Drypoint.*

200 - *Rinder, No. 456. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 60 impressions.*

CAMERON, SIR DAVID YOUNG

60. TEWKESBURY ABBEY. *Etching and Drypoint.*

400 - *Rinder, No. 457. Proof, signed in pencil . . . D. Y. Cameron. Fine impression, in perfect condition. Edition limited to about 100 impressions.*



[NUMBER 61]

CAMERON, SIR DAVID YOUNG

61. CASTLE URQUHART. *Drypoint.*

250 - *Rinder, No. 484.* Proof, signed in pencil . . . D. Y. Cameron.
Fine impression, in perfect condition. Edition limited to
about 85 impressions.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

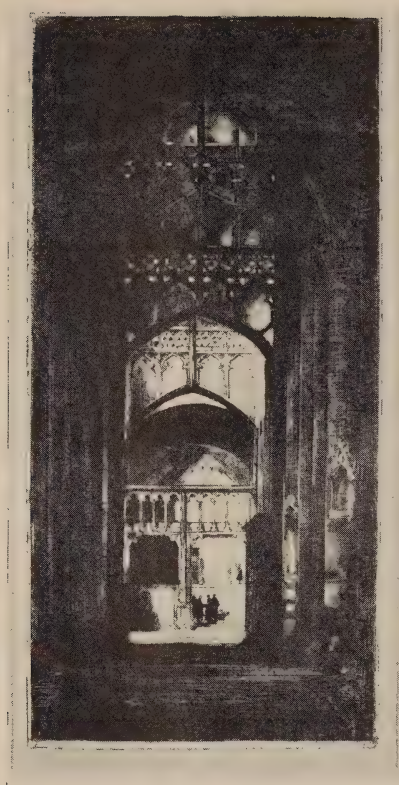
62. PAP OF GLENCOE. *Drypoint.*

10 - *Rinder, No. 462.* Proof, signed in pencil . . . D. Y. Cameron.
Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

63. ST. AIGNAN, CHARTRES. *Etching and Drypoint.*

30 - *Rinder, No. 463.* Proof, signed in pencil . . . D. Y. Cameron.
Fine impression, in perfect condition.



[NUMBER 64]

CAMERON, SIR DAVID YOUNG

64. GLOUCESTER. *Etching.*

Rinder, No. 490. Proof, signed in pencil . . . D. Y. Cameron.

160 -

Fine impression, in perfect condition. Edition limited to about 85 impressions.

[SEE ILLUSTRATION]

CAMERON, SIR DAVID YOUNG

65. LAKE OF MENTEITH, No. 1. *Drypoint.*

30 - *Rinder, No. 473. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition.

CAMERON, SIR DAVID YOUNG

66. LOCH ALINE. *Drypoint.*

50 - *Rinder, No. 476. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition. Edition limited to
about 50 impressions.

CAMERON, SIR DAVID YOUNG

67. THE FERRY. *Drypoint.*

35 - *Rinder, No. 477. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition. Edition limited to
about 50 impressions.

CAMERON, SIR DAVID YOUNG

68. STRATHERN. *Drypoint.*

95 *Rinder, No. 466. Second State. Proof, signed in pencil . . .*
D. Y. Cameron. Fine impression, in perfect condition. Edi-
tion limited to about 50 impressions.

CAMERON, SIR DAVID YOUNG

69. GLEN STRAE. *Etching and Drypoint.*

140 - *Rinder, No. 478. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition. Edition limited to
about 60 impressions.

CAMERON, SIR DAVID YOUNG

70. MOUNTAIN TARN. *Drypoint.*

50 - *Rinder, No. 488. Proof, signed in pencil . . . D. Y. Cameron.*
Fine impression, in perfect condition. Edition limited to
about 50 impressions.



[NUMBER 71]

SIR FRANCIS SEYMOUR HADEN

CELEBRATED ENGLISH ETCHER. BORN IN 1818; DIED IN 1910

"Never without a plate in his pocket or in the carriage, his habit seems to have been to use it, as another would use a notebook; and in defence of a theory that nature is never wrong, and that an impulsive line is ever more expressive of a thought than a verbal description."

—H. N. Harrington.

HADEN, SIR FRANCIS SEYMOUR

71. SHERE MILL POND. Etching.

500- Harrington, No. 38. Large Plate. Trial Proof "C", signed in the plate . . . Seymour Haden. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

HADEN, SIR FRANCIS SEYMOUR

72. EGHAM. Etching.

50- Harrington, No. 15. First State. Proof, signed in the plate . . . S. Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

73. FULHAM. *Etching and Drypoint.*

20 - Harrington, No. 19. Second State. Proof, signed in the plate . . . S. Haden, Sculp. Fair impression, in good condition.

HADEN, SIR FRANCIS SEYMOUR

74. ON THE TEST. *Etching and Drypoint.*

30 - Harrington, No. 20. First State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

75. KENSINGTON GARDENS (The Larger Plate). *Etching.*

90 - Harrington, No. 28. Second State. Proof, signed in the plate. . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

76. COMBE BOTTOM. *Etching and Drypoint.*

20 - Harrington, No. 32. Trial proof D, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

77. BATTERSEA REACH. *Etching.*

35 - Harrington, No. 52. First State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

78. WHISTLER'S HOUSE, OLD CHELSEA. *Etching.*

40 - Harrington, No. 54. Second State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

79. THOMAS HADEN OF DERBY. *Etching and Drypoint.*

10 - Harrington, No. 59. Trial Proof A. Signed in the plate . . . Seymour Haden, 1864. Fine impression, in perfect condition.



[NUMBER 80]

HADEN, SIR FRANCIS SEYMOUR

80. EARLY MORNING, RICHMOND. *Etching.*

100- Harrington, No. 22. First State. Fine impression, in perfect condition.

[SEE ILLUSTRATION]

HADEN, SIR FRANCIS SEYMOUR

81. OLD CHELSEA CHURCH. *Etching and Drypoint.*

15- Harrington, No. 110. Proof, signed in the plate . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

82. ERITH MARSHES. *Etching.*

15- Harrington, No. 113. Second State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

83. A CASTLE, COUNTY WICKLOW. *Etching and Drypoint.*

10 - Harrington, No. 121. Trial Proof C. Fine impression. In perfect condition.

HADEN, SIR FRANCIS SEYMOUR

84. WINDMILL HILL, No. 1. *Drypoint.*

20 - Harrington, No. 163. First State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

85. WINDMILL HILL, No. 2. *Drypoint.*

15 - Harrington, No. 164. Fourth State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

86. CHALLOW FARM. *Drypoint.*

30 - Harrington, No. 175. Proof, signed in pencil . . . Seymour Haden. Fine impression, perfect condition.

HADEN, SIR FRANCIS SEYMOUR

87. HARLECH. *Etching and Mezzotint.*

15 - Harrington, No. 212. Proof, signed in the plate . . . Francis Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

88. THE VILLAGE FORD. *Etching and Drypoint.*

20 - Harrington, No. 216. Second State. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.

HADEN, SIR FRANCIS SEYMOUR

89. THE THREE CALVES. *Etching and Drypoint.*

10 - Harrington, No. 222. Proof, signed in pencil . . . Seymour Haden. Fine impression, in perfect condition.



[NUMBER 90]

JAMES McBEY

CELEBRATED CONTEMPORARY ENGLISH ETCHER

"I still believe that McBey's work will survive all fluctuating memories and sympathies, just because it has an individual soul that is imperishable. So, like the mounted figures that in his Dawn set out into the boundless desert, let my belief in his work go out, along with it, into the vast incertitude of the future."—Martin Hardie.

McBEY, JAMES

90. ~~X~~ THE POOL. Etching.

350 - Hardie, No. 150. Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
50 proofs of which this is No. XXXII.

[SEE ILLUSTRATION]

McBEY, JAMES

91. EARLY MORNING, FINTRAY. Etching.

50 - Hardie, No. 89. Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
42 impressions of which this is No. XVII.

McBEY, JAMES

92. AVILA. *Etching.*

30 - *Hardie, No. 94. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
30 impressions of which this is No. XXII.

McBEY, JAMES

93. BRIDGE OF SAN MARTIN, TOLEDO. *Etching.*

35 - *HARDIE, No. 99. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
30 impressions of which this is No. XXII.

McBEY, JAMES

94. THE SHOWER. *Etching.*

25 - *Hardie, No. 118. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
44 impressions of which this is No. V.

McBEY, JAMES

95. THE FOVERAN BURN. *Etching.*

20 - *Hardie, No. 124. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
53 impressions of which this is No. XIII.

McBEY, JAMES

96. MOROCCAN MARKET. *Etching.*

20 - *Hardie, No. 136. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
56 impressions of which this is No. XXXVII.

McBEY, JAMES

97. GRIMNESSELUIS. *Etching.*

50 - *Hardie, No. 143. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
56 impressions of which this is No. A.

McBEY, JAMES

98. THE MORAY FIRTH. *Etching.*

350 - *Hardie, No. 152. Proof, signed in pencil . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
55 proofs of which this is No. IX.

McBEY, JAMES

99. NEWBURGH. *Etching.*

60 - *Hardie, No. 155. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
56 impressions of which this is No. XLIX.

McBEY, JAMES

100. SURREY DOWNS. *Etching.*

25 - *Hardie, No. 160. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XXVIII.

McBEY, JAMES

101. THE ISLE OF ELY. *Etching.*

35 - *Hardie, No. 162. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. A13.

McBEY, JAMES

102. THE CRUCIFIX, BOULOGNE. *Etching.*

20 - *Hardie No. 168. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XXXIII.

McBEY, JAMES

103. THE QUAI GAMBETTA, BOULONGE. *Etching.*

200 - *Hardie No. 170. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XVI.

McBEY, JAMES

104. THE SUSSEX. *Etching.*

250 - *Hardie No. 171. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XXII.

McBEY, JAMES

105. FRANCE AT HER FURNACES. *Drypoint.*

40 - *Hardie No. 175. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. A18.



[NUMBER 106]

McBEY, JAMES

106. STRANGE SIGNALS. *Etching.*

450 - *Hardie No. 186. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to 76 proofs.

[SEE ILLUSTRATION]

McBEY, JAMES

107. THE SILK DRESS. *Drypoint.*

75 - *Hardie No. 188. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to 56 impressions of which is No. L.

McBEY, JAMES

108. THE PIANIST. *Drypoint.*

200 - *Hardie No. 190. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to 90 impressions of which this is proof A.

McBEY, JAMES

109. DUST, BEERSHEBA. *Etching.*

90 - *Hardie No. 193. Proof, signed in ink . . . James McBey.*
Fine impression, in perfect condition. Edition limited to 76 proofs of which this is No. XI.

McBEY, JAMES

110. THE ADVANCE ON JERUSALEM—WADI ALI. *Etching.*

40 - *Hardie No. 198.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. A8.

McBEY, JAMES

111. THE DEAD SEA. *Drypoint.*

15 - *Hardie No. 206.* Proof, signed in ink . . . James McBey.
Fine impression on greenish paper, in perfect condition.
Edition limited to 76 proofs of which this is No. A9.

McBEY, JAMES

112. HERMON—CAVALRY MOVING ON DAMASCUS. *Etching.*

50 - *Hardie No. 210.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XLI.

McBEY, JAMES

113. MACDUFF. *Etching.*

300 - *Hardie No. 210.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. XXVI.

McBEY, JAMES

114. GERONA. *Etching.*

70 - *Hardie No. 213.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is the artist's own proof B.

McBEY, JAMES

115. ANTWERP. *Etching.*

210 - *Hardie No. 214.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. A8.

McBEY, JAMES

116. GALE AT PORT ERROL. *Etching.*

350 - *Hardie No. 215.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. XXIX.



[NUMBER 117]

McBEY, JAMES

117. THE EBB TIDE. *Etching.*

600- *Hardie, No. 216.* Proof, signed in ink . . . James McBey. W.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. XXXV.

[SEE ILLUSTRATION]

McBEY, JAMES

118. SUNSET AT CATTAWADE. *Etching.*

60- *Hardie, No. 217.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this No. A5.

McBEY, JAMES

119. VEERE. *Etching.*

100- *Hardie, No. 218.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs.

McBEY, JAMES

120. THE ZUIDER ZEE. *Drypoint.*

75- *Hardie, No. 220.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. XIX.



[NUMBER 121]

McBEY, JAMES

121. LA FAVA. *Drypoint.*

Hardie App., No. 2. Proof signed in ink . . . *James McBey.*

Fine impression, in perfect condition. Edition limited to 80 proofs.

From the First Venetian Set.

[SEE ILLUSTRATION]

McBEY, JAMES

122. MERSEA, SUNSET. *Etching.*

Hardie, No. 222. Proof, signed in ink . . . *James McBey.*

Fine impression, in perfect condition. Edition limited to 76 impressions of which this is proof B.

McBEY, JAMES

123. ZAA NSTREEK. *Etching.*

250 - *Hardie, No. 221.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. III.

McBEY, JAMES

124. PALAZZO DEI CAMERLENGHI. *Etching.*

125 *Hardie App., No. 4.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. XXVIII.
From the First Venetian Set.

McBEY, JAMES

125. THE PASSING GONDOLA. *Etching.*

75 - *Hardie App., No. 5.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 proofs of which this is No. AIII.
From the First Venetian Set.

McBEY, JAMES

126. BRIDGE AT NIGHT. *Etching.*

75 - *Hardie App., No. 6.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. AIII.
From the First Venetian Set.

McBEY, JAMES

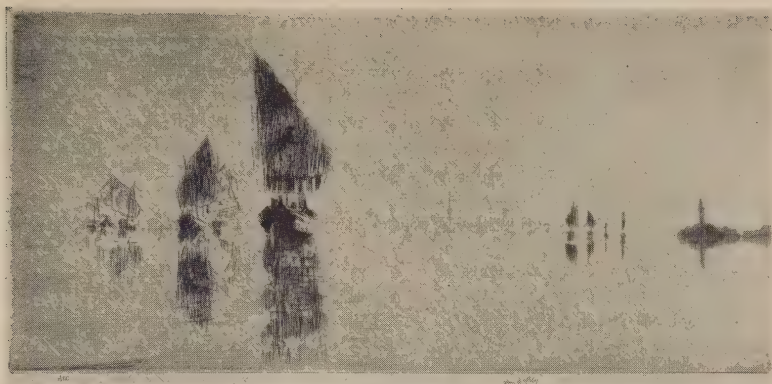
127. LA GIUDECCA. *Etching.*

75 - *Hardie App., No. 7.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. AIII.
From the First Venetian Set.

McBEY, JAMES

128. RIO DEI GRECI. *Etching.*

60 - *Hardie App., No. 8.* Proof, signed in ink . . . James McBey.
Fine impression, in perfect condition. Edition limited to
76 impressions of which this is No. AIII.
From the First Venetian Set.



[NUMBER 129]

McBEY, JAMES

129. LAGUNA VENETA. *Etching.*

Hardie App., No. 3. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to

76 proofs of which this is No. AIII.

From the First Venetian Set.

[SEE ILLUSTRATION]

McBEY, JAMES

130. HASTINGS. *Etching.*

Hardie App., No. 9. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to

76 impressions of which this is No. XV.

McBEY, JAMES

131. BOSHAM. *Etching.*

Hardie App., No. 10. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to

76 impressions of which this is No. III.

McBEY, JAMES

132. A TARTANE LEAVING VENICE. *Etching.*

Hardie App., No. 12. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to

80 proofs of which this is No. LXIV.

From the Second Venetian Set.



[NUMBER 136]

McBEY, JAMES

133. MOLO. *Etching.*

Hardie App., No. 13. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to 80 impressions of which this is No. XLI.

From the Second Venetian Set.

McBEY, JAMES

134. THE GONDOLIER. *Drypoint.*

Hardie App., No. 14. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to 76 impressions of which this is No. XXIX.

From the Second Venetian Set.

McBEY, JAMES

135. THE DESERTED PALACE. *Etching.*

Hardie App., No. 15. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to 76 proofs of which this is No. LXIII.

From the Second Venetian Set.

McBEY, JAMES

136. SEPTEMBER SUNSET, VENICE. *Drypoint.*

Hardie App., No. 18. Proof, signed in ink . . . James McBey.

Fine impression, in perfect condition. Edition limited to 76 proofs of which this is No. LXX.

From the Second Venetian Set.

[SEE ILLUSTRATION]



[NUMBER 137]

CHARLES MERYON

CELEBRATED FRENCH ETCHER. BORN IN 1821; DIED IN 1868

"By the sharpness, the detail, and the precision of his drawing, Meryon recalls the best qualities found in etchings by the Old Masters. We have seldom seen the natural solemnity of a great city depicted with more poetry. In art it is technique that counts, and Meryon's is incomparable."

—Charles Baudelaire.

MERYON, CHARLES

137. L'ABSIDE DE NOTRE DAME DE PARIS. Etching.

Delteil, No. 38. Fifth State. Proof, signed in the plate . . .

120 - C. Meryon. Very fine impression, in perfect condition.

[SEE ILLUSTRATION]

MERYON, CHARLES

138. ANCIENNE PORTE DU PALAIS DE JUSTICE, PARIS. Etching.

Delteil, No. 19. Third State of Three. Proof, signed in the plate . . . C. Meryon, fct. Fine impression, in perfect condition.

10 -

MERYON, CHARLES

139. ARMES SYMBOLIQUES DE LA VILLE DE PARIS. *Etching.*

5- *Delteil, No. 21. Third State of Three. Proof, signed in the plate . . . C. Meryon, ft. Fine impression, in perfect condition.*

MERYON, CHARLES

140. L'ARCHE DU PONT NOTRE-DAME, PARIS. *Etching.*

100- *Delteil, No. 25. Third State of Seven. Proof, signed in the plate . . . C. Meryon, del sculp. Fine impression, in perfect condition.*

MERYON, CHARLES

141. SAINT-ETIENNE-DU-MONT, PARIS. *Etching.*

150- *Delteil, No. 30. Fifth State of Eight. Proof, signed in the plate . . . C. M. Fine impression, in perfect condition.*

MERYON, CHARLES

142. LE PONT-AU-CHANGE, PARIS. *Etching.*

175- *Delteil, No. 34. Fifth State. Proof, signed in the plate . . . C. Meryon, del sculp. Fine impression, in perfect condition.*

MERYON, CHARLES

143. LE PONT-AU-CHANGE VERS 1784. *Etching.*

✓0- *Delteil, No. 47. Fifth State. Proof, signed in the plate . . . C. Meryon, sculp. Fine impression, in perfect condition.*

MERYON, CHARLES

144. LE GRAND CHATELET A PARIS. *Etching.*

10- *Delteil, No. 52. Third State. Proof, signed in the plate . . . C. M. sculp, 1861. Fine impression, in good condition. Edition limited to 100 impressions.*



[NUMBER 145]

JOSEPH PENNELL

CELEBRATED AMERICAN PAINTER, ETCHER AND LITHOGRAPHER.

BORN IN 1860; DIED IN 1926

*"Only the few who knew him understand the sincerity of his ambition.
All who understand his prints know the splendor of his achievement."*

—Elizabeth Robins Pennell.

PENNELL, JOSEPH

145. THE WOOLWORTH (Through the Arch). *Etching.*

Wuerth, No. 785. Proof, signed in pencil . . . Jo. Pennell.

Fine impression, in perfect condition.

[SEE ILLUSTRATION]



[NUMBER 146]

PENNELL, JOSEPH

146. THE TUNNEL, MONTAGUE TERRACE, BROOKLYN. *Etching.*

30 - *Wuerth, No. 845. Proof, signed in pencil . . . Jo. Pennell, imp.*
Fine impression, in perfect condition.

[SEE ILLUSTRATION]

PENNELL, JOSEPH

147. GREAT CRANES, SOUTH KENSINGTON. *Etching.*

20 - *Wuerth, No. 288. Proof, signed in pencil . . . Jo. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

148. THE DOCKHEAD. *Etching.*

Wuerth, No. 381. Proof, signed in pencil . . . J. Pennell, imp.
Fine impression, in perfect condition.

45-
45-

PENNELL, JOSEPH

149. IN THE MAHONAY VALLEY. *Etching.*

Wuerth, No. 524. Proof, signed in pencil . . . Jo. Pennell, imp.
Fine impression, in perfect condition.

70-
70-

PENNELL, JOSEPH

150. THE THINGS THAT TOWER, COLLIERIES. *Etching.*

Wuerth, No. 527. Proof, signed in pencil . . . J. Pennell, imp.
Fine impression, in perfect condition.

75-
75-

PENNELL, JOSEPH

151. THE CROUCHING LION. *Etching.*

Wuerth, No. 528. Proof, signed in pencil . . . J. Pennell, imp.
Fine impression, in perfect condition.

70-
70-

PENNELL, JOSEPH

152. THE THAMES AT RICHMOND. *Etching.*

Wuerth, No. 277. Proof, signed in pencil . . . J. Pennell.
Fine impression, in perfect condition.

70-
70-

PENNELL, JOSEPH

153. THE GREAT INCLINE. *ETCHING.*

*Wuerth, No. 530. Proof, signed in pencil . . . J. Pennell, imp-
del-et sc. Fine impression, in perfect condition.*

70-
70-

PENNELL, JOSEPH

154. THE ABOMINATION OF WORK. *Etching.*

Wuerth, No. 531. Proof, signed in pencil . . . J. Pennell, imp.
Fine impression, in perfect condition.

15-
15-

PENNELL, JOSEPH

155. COAL COLLIERIES—NEAR MAUCH CHUNK. *Etching.*

20 - *Wuerth No. 533. Proof, signed in pencil . . . J. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

156. MOND GAS, DUDLEYPORT. *Etching.*

25 - *Wuerth No. 539. Proof, signed in pencil . . . J. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

157. COAL MINE, LONGPORT. *Etching.*

25 - *Wuerth, No. 544. Proof, signed in pencil . . . J. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

158. CRANES AT DUISBURG. *Etching.*

35 - *Wuerth No. 612. Proof, signed in pencil . . . J. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

159. CULEFRA CUT, PANAMA CANAL. *Etching.*

30 - *Wuerth No. 628. Proof, signed in pencil . . . J. Pennell, imp.*
Fine impression, in perfect condition.

PENNELL, JOSEPH

160. TELEGRAPH HILL FROM THE BAY OF SAN FRANCISCO. *Etching.*

20 - *Wuerth No. 637. Trial proof, signed in pencil . . . J. Pennell.*
Fine impression, in perfect condition.



[NUMBER 161]

PENNELL, JOSEPH

161. NEW YORK FROM GOVERNOR'S ISLAND. *Etching.*

85 - *Wuerth No. 668. Proof, signed in pencil . . . J. Pennell.*

Fine impression, in perfect condition.

[SEE ILLUSTRATION]

PENNELL, JOSEPH

162. MADISON AVENUE, FRATERNITY HOUSE. *Etching.*

20 - *Wuerth No. 818. Proof, signed in pencil . . . J. Pennell, imp.*

Fine impression, in perfect condition.

PENNELL, JOSEPH

163. ~~NEW RHINE CASTLES~~ No. 2. *Etching.*

15 - *Proof, signed in pencil . . . J. Pennell, imp. Fine impression,*

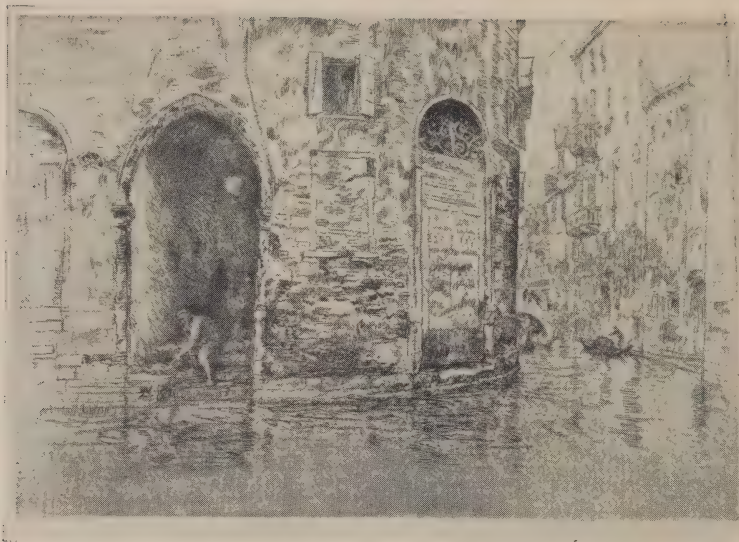
in perfect condition.

PENNELL, JOSEPH

164. ~~CASTLE OF WORK~~, LEEDS. *Etching.*

20 - *Proof, signed in pencil . . . J. Pennell, imp. Fine impression,*

in perfect condition.



[NUMBER 165]

JAMES ABBOTT McNEILL WHISTLER

CELEBRATED AMERICAN PAINTER-ETCHER. BORN IN 1834; DIED IN 1903

"All of Whistler's genius comes out in his etched line. Portraits, landscapes, street-scenes, sea-pieces, and architectural subjects, they all concentrate our attention upon his technical brilliance and originality."—Royal Cortissoz.

WHISTLER, JAMES ABBOTT McNEILL JK J~

165. TWO DOORWAYS. Etching.

600. Kennedy No. 193. Fourth State. Proof, signed in pencil with the butterfly. Very fine impression, in perfect condition. W.

[SEE ILLUSTRATION]

WHISTLER, JAMES ABBOTT McNEILL 375

166. FUMETTE. Etching.

40 - Kennedy No. 13. Fourth State. Proof, signed in the plate . . . Whistler. Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

167. STREET IN SAVERNE. *Etching.*

100 - Kennedy No. 19. Third State. Proof, signed in the plate
... Whistler. Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

168. CHELSEA BRIDGE AND CHURCH. *Etching.*

20 - Kennedy No. 95. Sixth State. Proof, fine impression, in
perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

169. ~~THE LITTLE PUTNEY.~~ *Etching.*

30 - Kennedy No. 179. Proof, signed in the plate with the
butterfly. Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

170. LONG VENICE. *Etching.*

400 - Kennedy No. 212. Fifth State. Proof, signed in pencil
with the butterfly monogramme. Fine impression in per-
fect condition.

One of the "twenty-six" etchings.

WHISTLER, JAMES ABBOTT McNEILL

171. PORTRAIT OF, BY JEAN BOLDINI. *Etching.*

15 - Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

172. THE THAMES. *Lithotint.*

250 - Way No. 125. First State. Proof, signed in the plate with
the butterfly. Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

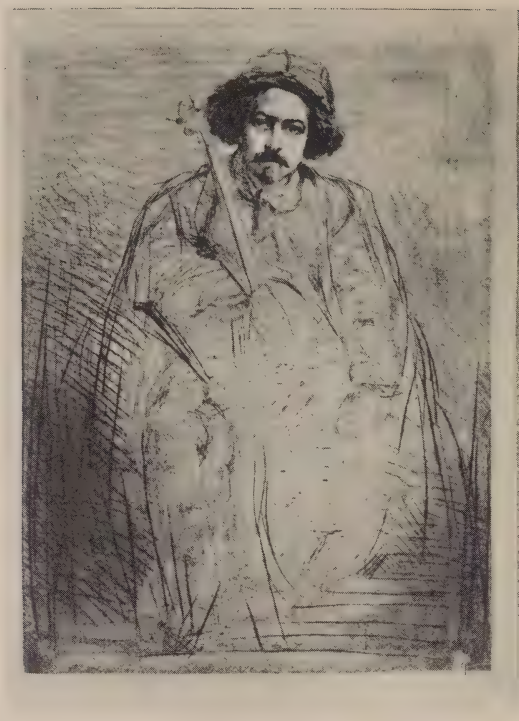
173. LIMEHOUSE II. *Lithotint.*

50 - Way No. 4. Proof, signed on the stone with the butterfly.
Fine impression, in good condition. (mounted). Edition
limited to 35 proofs.

WHISTLER, JAMES ABBOTT McNEILL

174. EARLY MORNING. *Lithotint.*

25 - Way No. 7. Proof, signed on the stone with the butterfly.
Fine impression, in good condition.



[NUMBER 175]

WHISTLER, JAMES ABBOTT McNEILL

Ben

175. BECQUET. *Drypoint.*

190 - Kennedy No. 52. Fourth State. Fine impression, in perfect condition except for a slight rub at lower right.

[SEE ILLUSTRATION]

WHISTLER, JAMES ABBOTT McNEILL

176. VICTORIA CLUB. *Lithograph.*

10 - Way No. 11. Proof, signed on the stone with the butterfly. Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

177. OLD BATTERSEA BRIDGE. *Lithograph.*

15 - Way No. 12. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

178. ENTRANCE GATE. (CHURCH-YARD OF ST. BARTHOLOMEW THE GREAT.) *Lithograph.*

20 - Way No. 16. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition. Edition limited to 12 proofs.

WHISTLER, JAMES ABBOTT McNEILL

179. THE WINGED HAT. *Lithograph.*

15 - Way No. 25. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition. Edition limited to 22 impressions.

WHISTLER, JAMES ABBOTT McNEILL

180. GANTS DE SUEDE. *Lithograph.*

20 - Way No. 26. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

181. GAIETY STAGE DOOR. *Lithograph.*

15 - Way No. 10. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition. Edition limited to 100 impressions.

WHISTLER, JAMES ABBOTT McNEILL

182. THE LITTLE CAFE AU BOIS. *Lithograph.*

30 - Way, No. 56. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition. Edition limited to 28 proofs.

WHISTLER, JAMES ABBOTT McNEILL

183. LA JOLIE NEW YORKAISE. *Lithograph.*

25 - Way, No. 61. Proof, signed in pencil with the butterfly monogramme. Fine impression, in perfect condition. Edition limited to 25 proofs.

WHISTLER, JAMES ABBOTT McNEILL

184. LA ROBE ROUGE. *Lithograph.*

10 - Way, No. 68. Proof, signed on the stone with the butterfly.
Fine impression, in perfect condition.

WHISTLER, JAMES ABBOTT McNEILL

185. THE FORGE, PASSAGE DU DRAGON. *Lithograph.*

50 - *Way, No. 72.* First State. Proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 35 proofs.

WHISTLER, JAMES ABBOTT McNEILL

186. THE DOCTOR. (BROTHER OF THE ARTIST.) *Lithograph.*

30 - *Way, No. 78.* Proof, fine impression, in perfect condition. Edition limited to 35 proofs.

WHISTLER, JAMES ABBOTT McNEILL

187. THE LITTLE DOORWAY, LYME REGIS. *Lithograph.*

40 - *Way, No. 83.* Proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 15 proofs.

WHISTLER, JAMES ABBOTT McNEILL

188. THE SUNNY SMITHY. *Lithograph.*

35 - *Way, No. 85.* Proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 4 proofs.

WHISTLER, JAMES ABBOTT McNEILL

189. THE STRONG ARM. *Lithograph.*

10 - *Way, No. 89.* Early proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 15 proofs.

WHISTLER, JAMES ABBOTT McNEILL

190. NEEDLEWORK. *Lithograph.*

20 - *Way, No. 113.* Proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 15 proofs.

WHISTLER, JAMES ABBOTT McNEILL

191. WATERLOO BRIDGE. *Lithograph.*

100 - *Way, No. 123.* Proof, signed on the stone with the butterfly. Fine impression, in perfect condition. Edition limited to 26 proofs.

WHISTLER, JAMES ABBOTT McNEILL

192. LADY HADEN. *Lithograph.*

25 - *Way, No. 143.* Proof, signed on the stone with the butterfly. Fine impression, in perfect condition.



[NUMBER 193]

ANDERS L. ZORN

CELEBRATED SWEDISH PAINTER-ETCHER. BORN IN 1860; DIED IN 1920

"Smart imitators have not been wanting, either, among etchers or painters, but their productions have merely served to illustrate the unapproachability of his unique technique. His art resembles Ulysses' famous bow, which could be sent by the masters hand alone."

—Karl Asplund.

ZORN, ANDERS L.

193. THE STORM. Etching.

Asplund, No. 63. Third State. Proof, signed in pencil . . .

A. Zorn. Fine impression, in perfect condition. Edition limited to about 30 proofs.

400-

Ja

[Red handwritten mark]

W.

[SEE ILLUSTRATION]

ZORN, ANDERS L.

194. BILLIARDS (MRS. EMILY BARTLETT.) *Etching.*

✓ 50 - *Asplund, No. 137. Proof, signed in pencil . . . A. Zorn.*
Fine impression, in perfect condition.

ZORN, ANDERS L.

195. SELF PORTRAIT WITH MODEL. *Etching.*

Y 00 - *Asplund, No. 149. Fifth State of Six. Proof, signed in pencil . . . A. Zorn.* Fine impression, in good condition (slight folds). Bill

ZORN, ANDERS L.

196. CERCLES D'EAU. *Etching.*

100 - *Asplund, No. 213. Proof, signed in pencil . . . A. Zorn.* Fine impression, in perfect condition.

ZORN, ANDERS L.

197. EDO. *Etching.*

100 - *Asplund, No. 214. Proof, signed in pencil . . . A. Zorn.*
Fine impression, in perfect condition.

ZORN, ANDERS L.

198. QUEEN SOPHIA. *Etching.*

40 - *Asplund, No. 223. Second State. Proof, signed in pencil . . . A. Zorn.* Fine impression, in perfect condition.

ZORN, ANDERS L.

199. MINA MODELLAR. *Etching.*

60 - *Asplund No. 273. Second State. Proof, signed in pencil . . . A. Zorn.* Fine impression, in perfect condition.

ZORN, ANDERS L.

200. THE TWO. *Etching.*

40 - *Asplund No. 274. Proof, signed in pencil . . . A. Zorn.*
Fine impression, in perfect condition.



[NUMBER 201]

201. OLS MARIA. *Etching.*

75- *Asplund No. 286. Proof, signed in pencil . . . A. Zorn.*
Fair impression, in perfect condition.

[SEE ILLUSTRATION]

ZORN, ANDERS L.

202. BALANCE. *Etching.*

35- *Asplund No. 287. Proof, signed in pencil . . . A. Zorn.*
Fine impression, in perfect condition.

E. P. AND W. H. O'REILLY,
Auctioneers

